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CANADIAN AIRS,

Collected by

LIEUTENANT BACK, R.N.

during the late ARCTIC EXPEDITION under

CAPTAIN FRANKLIN,

with Symphonies and Accompaniments
by

EDWARD KNIGHT JUNR

The Words by

GEORGE SOANE, ESQ^R A.B.



A bark Canoe going down a rapid

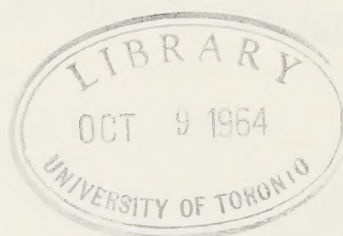
Ent. at Sta. Hall.

L O N D O N ,

Price 9/-

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To the Right Honourable —
Lady Georgiana Leathurst —

This Volume is by Permission
(Most respectfully) Inscribed

By her Ladyship's —
(Obedient Servant)

Edw^d. Knight Junr.

Preface.

The *Airs*, which form the subject of this Volume, were collected by *Lieutenant Back*, in his late Travels with *Captain Franklin* into the interior of North America; what part he bore in the Expedition, and what opportunities he had of gathering them in a three Years intercourse with the *Canadians*, must be too well known from *Franklin's Narrative* to need repetition. From him we learn that these Melodies were constantly sung by the *Canadians* in their progress down the *Copper Mine River*, slowly and in a subdued Tone when approaching the *Rapids*, but with animation the moment that the descent was made and the danger over. The following Letter from *Lieutenant Back* to *Mr. Edward Knight* will serve at once to authenticate the *Airs* as Canadian, and give the requisite explanation.

March, 1st 1823.

"Dear Sir,"

"I send you the *Canadian Airs* according to my Promise, and as my Testimony may be requisite to authenticate them with the Public, I have accompanied them with this Letter, which you will print or withhold at your own discretion."

"The *Airs* were obtained by me in my late Journey with *Captain Franklin* to the shores of the *Polar Sea*, and are sung by the *Canadians* as they paddle down the *Rivers*, *sotto voce* and in a subdued Tone as they near the *Rapids*, but with a burst of Exultation when the *Peril* is over."

"At the same Time I transmit to you the original Words, though I hardly suppose they can be of any Service."

"I am,

very truly &c.

(To MR. EDWARD KNIGHT.)

GEORGE BACK."

There is nothing, however, in the original words, characteristic of the occasion, or the general habits of the Natives, and what is not a little surprising, though the *Airs* are so purely National, the accompanying Words are in a corrupt dialect of the French: as for instance.

L'autre jour en me promenant
Tout au long d'un verd bocage
Sur mon chemin j'ai rencontré
Le grand Margot du village
Tu lura tu ma tu lura
Tu le tu sur la verdura.

With such an example before us, it has not been deemed requisite to make the Poetry of the Songs invariably local, though in three or four instances, where the Air seemed more than usually wild and characteristic, this has been attempted—whether successfully or not the reader must determine.

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PADDLING SONG.

1

See Illustration
Time with
Spent.

Joy to thee, my brave canoe, There's no wing so swift as you;

mez

Right and left the bubbles rise, Right and left the pine wood flies;

Birds, and Clouds, and tide, and wind, We shall leave ye all be hind.

Joy to thee, my brave ca noe, There's no wing so swift as you.

Joy to thee, my brave ca noe, There's no wing so swift as you.

pva *p* Gently now, my brave ca noe,

Keep your foot...ing sure and true, For the Ra...pid close be...neath

Leaps and shouts his song of death, Now one plunge and all is done;

con Spirito

Now one plunge the goal is won. Joy to thee, my brave ca.noe, There's

no foot is half so true. Joy to thee, my brave ca.noe, There's

no foot is half so true.

8va

SONG OF DEFEAT.

to give weight *mf*

A way! a way! no kin have we, There's nothing now to lose or win. The

brave have soon...er died than flee, And cowards they are not our kin,

Weep for there's grace in wo-man's tears, When man fears death and owns he fears. Oh

Slentando

men! Oh fa-thers! where's the fame Your grandsires left you with their name?

*p**a tempo*

A-way! a-way! the tears we shed, Are tears of an-ger not of woe, Tears

mf

- for the liv-ing, not the dead, For those whose kin 'twere shame to know.

weep for there's grace in wo man's tears, When man fears death and owns he fears, Oh

Slentando

men! Oh fa thers! where's the fame, Your grandsires left you with their name?

a tempo

The bird in each tree finds his nest, The deer to any lair can fly, But

where shall wretched exiles rest, who have not heart to live or die?

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a treble clef and a key signature of one flat, followed by a bass clef. The lyrics are written below the vocal line.

weep for there's grace in woman's tears, When man fears death and owns he fears. Oh

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

Stentando
men! Oh fathers! where's the fame, Your grandsires left you with their name?

The third system of the musical score. It begins with the tempo marking *Stentando*. The vocal line and piano accompaniment continue. The lyrics are written below the vocal line.

a tempo

The fourth system of the musical score. It begins with the tempo marking *a tempo*. The vocal line and piano accompaniment continue. The system ends with a double bar line.

THE HOUR OF LOVE.



'Tis the hour of night and love, Nothing moves save stars above, Clouds in fairy

garlands twind, Leaves that whisper to the wind, Or the streams that slowly creep

As if sinking in to sleep, Come, for hearts that glow by day Doubly glow when

This system features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

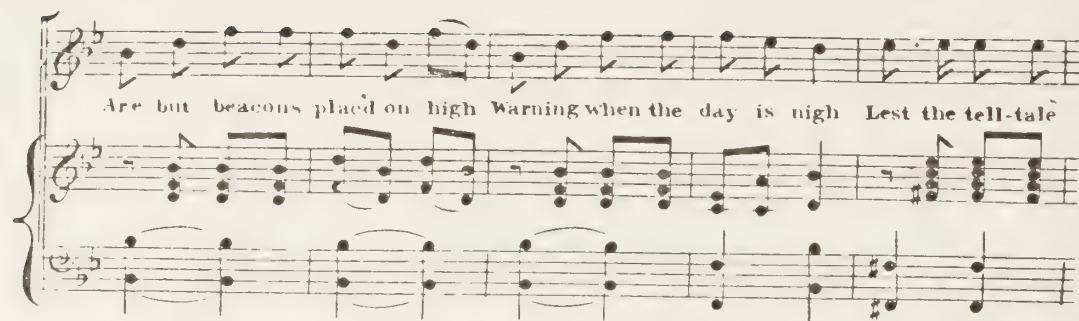
light's a way, Come, for hearts that glow by day Doubly glow when lights away.

This system continues the musical piece with the same vocal and piano parts. The lyrics continue below the vocal staff.

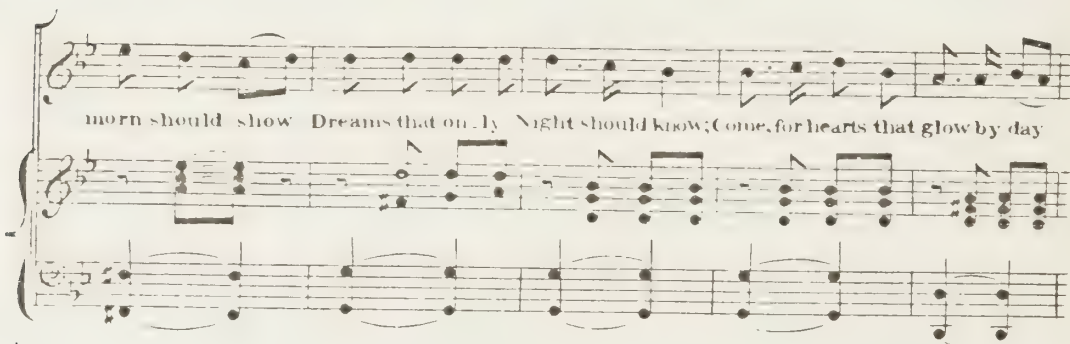
This system shows the continuation of the piano accompaniment, which includes arpeggiated chords and flowing sixteenth-note passages. The vocal staff is empty in this system.

Night was form'd for maids that love, And the stars that shine a..bove

This system concludes the piece with the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.



Are but beacons plac'd on high Warning when the day is nigh Lest the tell-tale



morn should show Dreams that on-ly Night should know; Come, for hearts that glow by day



Doubly glow when light's away; Come, for hearts that glow by day Doubly glow when



light's away.

THE HOUR OF LOVE.

Arranged as a Duett.

Affectionately

'Tis the hour of night and love, Nothing moves save stars a.bove, Clouds in fai-ry

'Tis the hour of night and love, Nothing moves save stars a.bove, Clouds in fai-ry

garlands twind, Leaves that whisper to the wind, Or the streams that slowly creep,

garlands twind, Leaves that whisper to the wind, Or the streams that slowly creep,

As if sinking in to sleep; Come, for hearts that glow by day Doubly glow when

As if sinking in to sleep; Come, for hearts that glow by day Doubly glow when

The first system of the musical score. It consists of two vocal staves (treble clef, key of B-flat major) and a piano accompaniment (grand staff, key of B-flat major). The lyrics are: "As if sinking in to sleep; Come, for hearts that glow by day Doubly glow when". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

light's away; Come, for hearts that glow by day Doubly glow when light's a way.

light's away; Come, for hearts that glow by day Doubly glow when light's a way.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "light's away; Come, for hearts that glow by day Doubly glow when light's a way." The piano accompaniment continues with its characteristic eighth-note pattern.

The third system of the musical score. It shows the final vocal and piano parts. The piano accompaniment concludes with a series of chords and a final cadence. The vocal parts end with a final note and a double bar line.

Night was form'd for maids that love, And the stars that shine a_bove

Night was form'd for maids that love, And the stars that shine a_bove

Are but beacons plac'd on high Warning when the day is nigh,

Are but beacons plac'd on high Warning when the day is nigh,

Lest the tell-tale morn should show Dreams that on-ly night should know.

Lest the tell-tale morn should show Dreams that on-ly night should know.

First system of the musical score. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Come, for hearts that glow by day Doubly glow when light's a-way;"

Second system of the musical score. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Come, for hearts that glow by day Doubly glow when light's a-way."

Third system of the musical score. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Come, for hearts that glow by day Doubly glow when light's a-way."

SONG OF NIGHT.

*With
Expression*

How
dark and how still the hour! How soft-ly breathes the flow'r! While
on its closed eye The tears for day-light lie. How
softly the ri-ver moves! Like some pale maid that loves,

espress

And in night when the dull world sleepeth Lonely by some lone stream weepeth.

And in night when the dull world sleepeth Lonely by some lone stream weepeth.

Which star of yon shining sphere Is the

dim

star of those once dear? Of warriors once so rare, Of

Maidens once so fair? Why wait till age shall come

espress

When one bound brings us home Joins us at once to those a-bove us

All that we love, and all that love us, Joins us at once to those a-bove us

All that we love, and all that love us?

dim

On then, fare ye well, ye floods! Fare--

well my native woods! I go to mine own

star That twinkles from a far! To

join the fair, the wise, The brave of yonder

skies. *espress* Ea...gles, that fly where

sight is fail...ing, Death lends wings 'bove your high...est sail...ing,

Eagles, that fly, where sight is fail...ing, Death lends wings 'bove your

high...est sail...ing.

dim

805

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'espress' (allegretto). The lyrics are: 'skies. Ea...gles, that fly where sight is fail...ing, Death lends wings 'bove your high...est sail...ing, Eagles, that fly, where sight is fail...ing, Death lends wings 'bove your high...est sail...ing.' The score ends with a double bar line and repeat dots. The number 805 is printed at the bottom center.

WHEN THE FULL MOON'S MIDNIGHT BEAMS.

*In
Moderate
Time.*

mf

When the full moon's midnight beams On the dan_cing wa_ters quiver,

when the full moon's midnight beams On the dan_cing wa_ters quiver.

The musical score is written for piano and voice. It begins with a tempo and mood instruction: 'In Moderate Time.' The first system of piano accompaniment is marked 'mf' (mezzo-forte) and consists of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, featuring a series of eighth and sixteenth notes with slurs. The piano accompaniment in the bass clef consists of chords and single notes. The first system of piano accompaniment is followed by two systems of piano accompaniment, each consisting of two staves. The first system of piano accompaniment is followed by a system of piano accompaniment with the lyrics 'When the full moon's midnight beams On the dan_cing wa_ters quiver,'. The second system of piano accompaniment is followed by a system of piano accompaniment with the lyrics 'when the full moon's midnight beams On the dan_cing wa_ters quiver.'.

And the jealous sleep in dreams, Come then maiden to the river,

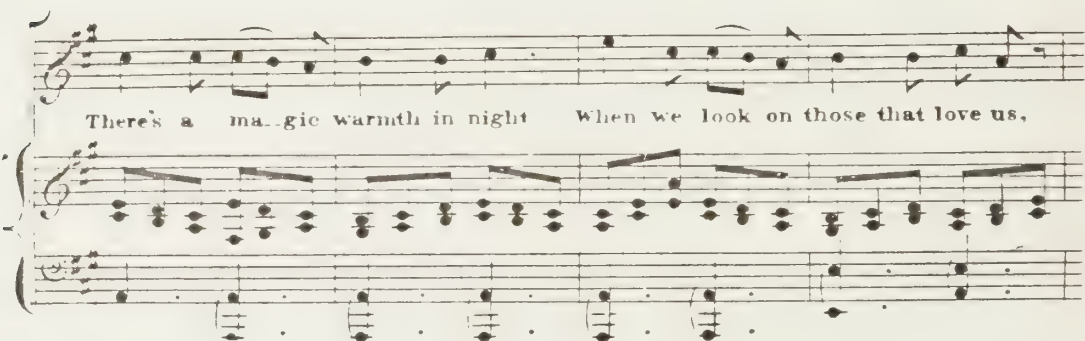
crs

By the rapids whirling streams Where the whispering rushes shiver.

By the rapids whirling streams Where the whisp'ring rushes shiver.



A piano introduction consisting of three staves. The right hand plays a series of ascending and descending eighth-note patterns. The left hand provides a harmonic accompaniment with chords and single notes.



There's a magic warmth in night When we look on those that love us,

The first system of the song, featuring a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are printed below the vocal staff.



There's a magic warmth in night When we look on those that love us

The second system of the song, continuing the vocal melody and piano accompaniment. The lyrics are repeated.



And the sunless earth is bright As the starry skies above us.

The third system of the song, concluding the phrase. The vocal melody and piano accompaniment continue.

Come then in that glowing light When none wake to disapprove us

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are printed below the vocal line.

Come then in that glow ing light When none wake to disapprove us.

The second system continues the musical piece with the same vocal and piano parts. The lyrics are printed below the vocal line.

The third system of the musical score shows the continuation of the vocal and piano parts. The lyrics are not repeated in this system.

The fourth system of the musical score concludes the piece with the final vocal and piano parts. The lyrics are not repeated in this system.

Though you love not let me gaze On thee in that

hour of gladness, Though you love not let me gaze

On thee in that hour of gladness, As the ma...niac

loves the rays Of the moon that swells his mad...ness;



Watching her thro' Heaven's ways Till there's joy in ve...ry sadness.

This system contains the first staff of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal staff.



Watching her thro' Heaven's ways Till there's joy in ve...ry sadness.

This system contains the second staff of music, continuing the melody and accompaniment from the first system. The lyrics are repeated.



This system contains the third staff of music. The piano accompaniment features more complex chordal textures and arpeggiated figures in both hands.



This system contains the fourth staff of music, concluding the piece with a final cadence in the piano accompaniment.

26 WHEN THE FULL MOON'S MIDNIGHT BEAMS.

Arranged as a Duett.

*In
Moderato
Time.*

mf

When the full moon's midnight beams On the dancing waters quiver,

When the full moon's midnight beams On the dancing waters quiver,

When the full moon's midnight beams On the dancing waters quiver,

When the full moon's midnight beams On the dancing waters quiver,

And the jealous sleep in dreams, Come then maiden to the ri-ver,

And the jealous sleep in dreams, Come then maiden to the ri-ver,

By the rapid's whirling streams Where the whispering rushes shi-ver.

By the rapid's whirling streams Where the whispering rushes shi-ver.

By the rapid's whirling streams Where the whispering rushes shiver.

By the rapid's whirling streams Where the whispering rushes shiver.

Piano introduction for the song. The music is in G major (one sharp) and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand, both consisting of eighth and sixteenth notes.

First vocal entry. The melody is in G major. The lyrics are: "There's a magic warmth in night When we look on those that love us,". The piano accompaniment continues with a steady eighth-note pattern.

Second vocal entry. The melody is in G major. The lyrics are: "There's a magic warmth in night When we look on those that love us,". The piano accompaniment continues with a steady eighth-note pattern.



And the sunless earth is bright As the star-ry skies a-bove us.

And the sunless earth is bright As the star-ry skies a-bove us.



Come then in that glowing light When none wake to dis-approve us.

Come then in that glowing light When none wake to dis-approve us.



Come then in that glowing light When none wake to dis-approve us.

Come then in that glowing light When none wake to dis-approve us.



Though you love not let me gaze On thee in that hour of gladness,

Though you love not let me gaze On thee in that hour of gladness,

The piano accompaniment for the first vocal line, consisting of a treble and bass staff. The treble staff has a melody of eighth notes, and the bass staff has a steady accompaniment of chords.

Though you love not let me gaze On thee in that hour of gladness,

Though you love not let me gaze On thee in that hour of gladness,

The piano accompaniment for the second vocal line, consisting of a treble and bass staff. The treble staff has a melody of eighth notes, and the bass staff has a steady accompaniment of chords.

As the ma-niac loves the rays Of the moon that swells his madness,

As the ma-niac loves the rays Of the moon that swells his madness,

The piano accompaniment for the third vocal line, consisting of a treble and bass staff. The treble staff has a melody of eighth notes, and the bass staff has a steady accompaniment of chords.

Watch...ing her thro' Hea...ven's ways Till there's joy in

Watch...ing her thro' Hea...ven's ways Till there's joy in

This system contains the first two staves of music. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the vocal staff.

ve...ry sad...ness. Watch...ing her thro' Hea...ven's ways

ve...ry sad...ness. Watch...ing her thro' Hea...ven's ways

This system contains the next two staves of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

Till there's joy in ve...ry sad...ness.

Till there's joy in ve...ry sad...ness.

This system contains the next two staves of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

This system contains the final two staves of music on the page. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

BATTLE SONG.

Boldly

Sing the song for the battle done, We have brave...ly fought and

brave...ly won, Our children's children shall love to tell Of their

sires who knew how to die so well And our tale from the lips of

young and old Shall kindle the brave and shame the cold.

Sing then the song for the battle done, We have bravely fought and

bravely won.

MI.VORE con espress

Light the flame round each cap...tive foe That the souls of our fal...len

brave may know How we lov'd them li...ving and prize them dead, For

what so sweet when the life has fled As to dwell with the migh...ty

dolce

spi...rit a...bove And look on the fame of those we love?

Sing then the song for the bat...tle done, We have brave...ly fought and

mez

brave.....ly won.

MAJORE con Spirito

Bonds for the coward but Oh! for the brave Or no.....ble life or a

mez

no.....bler grave: For who in a.....no.....ther's chains would lie when

all are free who can dare to die. You may bind the hands may

bind the feet But what shall forbid the soul to fleet?

Sing then the song for the battle done, We have bravely fought and

bravely won.

DEATH SONG.

Slow with great Expression.

ppp sempre cres *f*

con espress

I die, but my fame, Like that soft glow Day leaves when its flame Is quenched below; Shall

p

still shine o'er ye And co...ver your name With twi...light glo...ry.

dim

This arrangement is given in order to express as near as possible the effect described by Lieut. BACK, the Air being first sung by one voice, and then repeated in unisons, producing a Chorus wild and impressive.

with great Energy.

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their

blood in showers Shall fall on thy grave Like dew on flowers.

blood in showers Shall fall on thy grave Like dew on flowers.

blood in showers Shall fall on thy grave Like dew on flowers.

Con espress:

I die, but the ball That broke my flight Made an Eagle fall in his proudest height I

sosten:

ad libitum

drop like thunder With death where it lights Then lost to wonder.

with great energy

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their blood in

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their blood in

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their blood in

showers Shall fall on thy grave Like dew on flowers.

showers Shall fall on thy grave Like dew on flowers.

showers Shall fall on thy grave Like dew on flowers.

f *dim* *morendo* *ppp*

REASON'S VOYAGE.

The Words by George Loane Esq. A.B.

Playfully

p

cres

p

The earth was gay With ear-ly May, The tide was quick-ly flow-ing, When

Sense grown bright In that warm light, With thoughts of love was glow-ing; Speed

on, my boat, More quick-ly float, Far off are beau-ty's bow-ers, And
rallent

there 'tis said Young Love has fled, And wantons with the flow-ers. Speed

on my boat, More quick-ly float, Far off are beau-ty's bow-ers.

The bark speeds well, When evening fell To beauty knelt our lov...er, And

grave...ly told His love-tale cold, But Love could not dis...co...ver; Speed

on, my boat, More quick-ly float, Far off are young Love's bow...ers; Oh

who can say where he doth play Or with what sum-mer flow...ers? Speed

on, my boat, More quick-ly float Far off are young Love's bow-ers.

The first system of music consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'on', followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand.

The second system continues the musical piece. The vocal line has a brief rest followed by a melodic phrase. The piano accompaniment continues with its characteristic eighth-note accompaniment and melodic lines.

The evening fail, And still his sails Beneath the moon-beams qui-ver, When

The third system begins with the vocal line. The piano accompaniment features a more active melody in the right hand, with some triplets and slurs.

Fol-ly flew With all her crew A-thwart the sparkling ri-ver; Speed

The fourth system concludes the page. The vocal line has a final melodic flourish. The piano accompaniment ends with a sustained chord in the left hand and a final note in the right hand.

on, my boat, More quickly float I hate these i-dle laughers; How would the wise Grave

Sense despise If found midst Pleasure's quaffers. Speed on my boat, More quickly float, I

hate these i-dle laughers.

With an-gry pride The oar he plied While Fol-ly laughing, sing-ing, Then fill'd her cup And

drain'd it up While shouts around were ring-...ing; Speed well and flee But take from me This

wreath of bar-ren hol-...ly, 'Twill suit you well Who could not tell That Love itself was

Fol-...ly; Speed well and flee But take from me This wreath of bar-ren hol-...ly.

SERENADE.

The Words by George Swane Esq. A.B.

In Moderate Time and with Expression

Oh do not bid me fly, for night Is on us with that timid light That

makes the eye of beauty bright, Oh feel you not in this warm hour Young

love awake in all his pow'r As buds glow with the A...pril show'r When

gen-tle gen-tle Spring is streaming? When gen-tle gen-tle

Spring is streaming.

This hour has more of life than years When day flings light on drowsy fears And

jea-lou-sy has o-pen ears; Then do not, do not bid me flee I

can not live a-way from thee; As stars to night those eyes to me But

ah more brightly, brightly beam-ing. But ah more brightly,

brightly beam-ing.

SERENADE.

*Arranged for Two Voices**In Moderate
Time
and with
Expression*

p *sf*

sf *cres* *f*

Oh do not bid me fly, for night is on us with that timid light That

Oh do not bid me fly, for night is on us with that timid light That

p

makes the eye of beauty bright, Oh feel you not in this warm hour Young

makes the eye of beauty bright, Oh feel you not in this warm hour Young

love a..wake in all his pow'r As buds glow with the A..pril show'r When

love a..wake in all his pow'r As buds glow with the A..pril show'r When

gen..tle gen..tle Spring is streaming? When gen..tle, gen..tle

gen..tle gen..tle Spring is streaming? When gen..tle, gen..tle

Spring is streaming.

Spring is streaming.

This hour has more of life than years When day flings light on drowsy fears And

This hour has more of life than years When day flings light on drowsy fears And

jea...lou...sy has o...pen ears; Then do not do not bid me flee I

jea...lou...sy has o...pen ears; Then do not do not bid me flee I

can not live a way from thee; As stars to night those eyes to me But
can not live a way from thee; As stars to night those eyes to me But

ah more brightly, brightly beaming But ah more brightly
ah more brightly, brightly beaming But ah more brightly

brightly beaming.
brightly beaming.

BEAUTY'S EYES.

The Words by George. Lane Esq^r. A.B.

*In
Moderate
Time.*

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Moderate'. The piano part consists of two staves. The vocal part is written on a single staff with a treble clef. The lyrics are: 'When the moon beams light the tide Every glance a pearl is waking As the waves, that blue-ly glide, Flash and sparkle in their breaking.' The score is divided into three systems. The first system contains the piano introduction. The second system contains the first line of the vocal melody and piano accompaniment. The third system contains the second line of the vocal melody and piano accompaniment. The piano part features various musical notations including eighth notes, sixteenth notes, and rests. The vocal part is written in a simple, melodic style.

When the moon beams light the tide Every glance a pearl is waking

As the waves, that blue-ly glide, Flash and sparkle in their breaking.

But the fair-er light that flies From young Beauty's laughing eyes

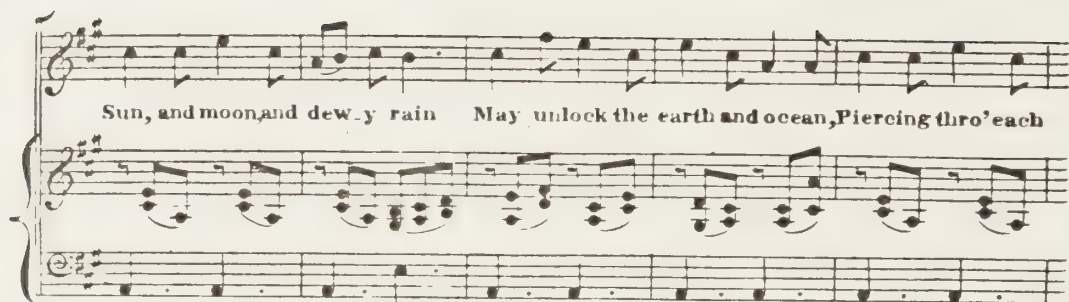
Makes the heart of man to show Brighter than the pearl-ly glow.

When the sun-ny rains of May Sparkle down, half light, half shower,

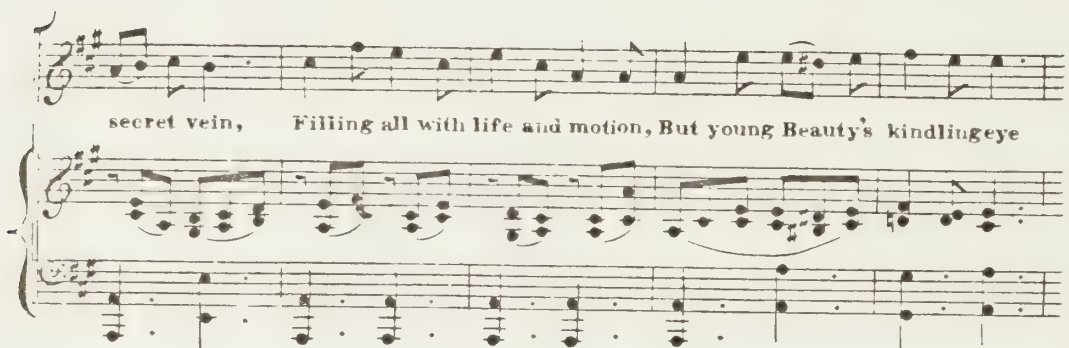
Every dew drop melts away In to bud or leaf or flower,

But the sunny tear that lies In young Beauty's laughing eyes

Makes the heart of man to show Brighter than the meadows glow.



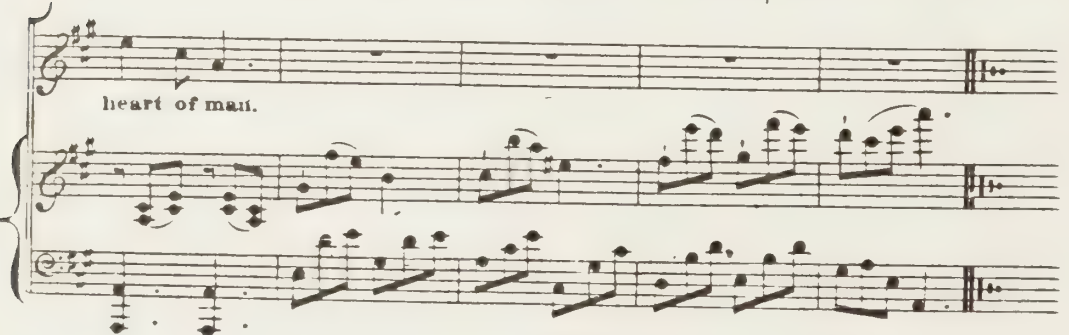
Sun, and moon and dew-y rain May unlock the earth and ocean, Piercing thro' each



secret vein, Filling all with life and motion, But young Beauty's kindling eye



Whether tears or laughter lie In its narrow boundless span Aye unlocks the



heart of man.

THE RETURN TO THE FORT.

The Words by L. R. Planché Esq.

In Moderate Time with Emphasis

mf

Speed on, speed on, your paddles ply- The sun like us his goal is nearing The

wind is strong- the waves are high- But home will soon our sight be cheering The

Ea...gle perch'd on yon-der pine, Can mark a...far its faint out-line.

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

Sing, sing the joy-ous song which wafts the light Ca...noe a...long!

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment maintains the rhythmic pattern established in the first system.

Sing, sing the joy-ous song which wafts the light Ca...noe a...long!

ff

The third system of the musical score. The vocal line is identical to the previous systems. The piano accompaniment is marked *ff* (fortissimo) and continues with the same rhythmic pattern.

with spirit

ff

fz

The fourth system of the musical score. The vocal line is empty, indicated by a whole rest. The piano accompaniment is marked *ff* and includes the instruction *with spirit*. It features triplets and dynamic markings *fz* (forzando).

Be...

hold! be... hold the lime stone rock! The last that frets the lake's blue billows! The

swampy bank where wild fowl flock! The Is. land with its crown of willows! The

Rapid's risk'd the Port-age past- And care be... hind is with them cast!

Sing, sing the joy-ous song which wafts the light Ca-
noe a- long! Sing, sing the joy-ous song which
wafts the light Ca- noe a- long.

ff

cres

THE OLD ESQUIMAUX.

The Words by J. R. Planché Esq.

In Moderate Time with Tiding.

Yes in climes be yond the sea Mild er gales per chance are blowing.

Brighter buds in summer glow ing Fin ner fruit on fair er tree.

But so long, o'er snow-y mountains, I have mark'd the morning beam,

MAJOR
Southern Vales and southern Fountains, Would to me more cheerless seem!

m. v.

pp

MINOR
Take the Rein-Deer from the ground, Where the herd is wont to ral...ly.

mf

Take the Musk-Ox from the val-ley, Where the food he loves is found.

Though in richest mead, re-clin-ing, E'er by southern Po-et sung,

For his san-dy plain he's pin-ing, And his rock with lich-en hung!

THE LEGEND OF THE COPPERMINE RIVER.

The Words by F. R. Planché Esq.

Tranquilly *ff*

8va *p*

Voco *rallentando* *fz*

The maiden hath fled from her foes, And wander'd the wild mountains o'er, But

Ocean be-fore her now flows, And she weeps on its de-solate shore. And

lo! the grim wolf comes prowling by, And glares on the

dolce
maid who expects to die, But beauty hath power o'er

creatures of prey, And he licks but the tear from her cheek a...

way. *gva* *loco*

He lead her to where the green waves scarce cover the smooth yellow

sand, The darkness, the distance she braves, She reaches her

own native land! What glimmers so red in the eastern

sky, It is not the sun, tho' morning be nigh, Nor

dolce

is it a beam of that beau-ti-ful light, Which turns in -- to

noon-tide the Polar mid-night. *grava* *loco*

- 2 -

'Tis a hill of rich metal she sees,
 As yet to her nation unknown,
 And onwards, as swift as the breeze,
 The maid with her tidings hath flown!
 Alas! hath she 'scaped from the flood and the foe,
 But a fate as stern 'midst her kin to know?
 Are the passions of men more fierce and foul,
 Than the hungry Wolf's in his nightly prow!

- 3 -

They hurry her back to the hill,
 And madden'd by envy and pride,
 They raise the war hatchet to spill
 The blood of their sister and guide!
 She breaks from their grasp—to the summit she flies—
 On the "Master of Life" for assistance she cries—
 The maid and the mountain are gone, like a dream—
 And her Kin gaze with awe, on the Copper-Mine's stream!

*The tradition on which the above tale is founded is popular to this day amongst the Chipewyan Indians, and may be seen at length in Captain Franklin's narrative, Page 146. It is sufficient to state here, that the Chipewyans suppose the Esquimaux originally inhabited some land to the northward, which is separated from their country by the sea, and that in the earliest ages of the World a party of these men came over, and stole a woman from their wife whom they carried away and kept in a state of slavery. After many years residence amongst them, she effected her escape, went through the adventures alluded to in these verses (with some trivial additions) and disappeared as here described, leaving her guilty relations in utter dismay at the prodigy, and punished for their folly and weakness by the loss of the treasure; The Copper from that day being only found in small detached pieces on the banks of the river, which derives its source and its name from the circumstance.

THE CREE INDIAN'S PRAYER.

*The Words by J. R. Planché Esq.**In
Moderate
Time.*

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'In Moderate Time'. The piano part features a melody in the right hand and a supporting bass line in the left hand. The introduction concludes with a 'mez' (mezzo-forte) dynamic marking. The piano then transitions into a section marked 'Soave' (softly) and 'cres' (crescendo), leading into a 'dim' (diminuendo) section. The tempo and dynamics change to 'rallent: pp' (rallentando, pianissimo). The 'First Voice' enters with the lyrics 'The snow is melting fast from hill and plain, The'. The piano accompaniment continues with a steady, rhythmic pattern. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

mez

Soave *cres* *dim* *rallent: pp*

First Voice

The snow is melting fast from hill and plain, The

p

wild swan seeks the o--pen lake a-----gain, In

Largo
ev'ry wood the Jay's sweetnote is heard, Spring's earliest bird; The

a Tempo
long long Win-----ter's past, And Summer com-----eth

fast.

First Voice

Then migh...ty Spi...rit hear the Hun...ter's

Second Voice

Then migh...ty Spi...rit hear the Hun...ter's

*In
Moderate
Time*

pray'r, And lead him where the black fox makes his

pray'r, And lead him where the black fox makes his

lair, Or where the Bea...ver builds his wa...try

lair, Or where the Bea...ver builds his wa...try

The musical score is written for two voices and piano accompaniment. The first two systems show the vocal entries for the First and Second Voices, both singing the same melody. The piano accompaniment is in the left hand, with a simple harmonic accompaniment. The third system shows the continuation of the vocal lines and the piano accompaniment. The lyrics are: 'Then mighty Spirit hear the Hunter's pray'r, And lead him where the black fox makes his lair, Or where the Beaver builds his watery'.

Largo *a Tempo*

bow'r, At moon-light hour, And in the sed- gy
bow'r, At moon-light hour, And in the sed- gy

bay The Ot-ter lurks for prey.
bay The Ot-ter lurks for prey.

805

First Voice

Oh! bless the gun, the net, the snare, the bow, No

Second Voice

Oh! bless the gun, the net, the snare, the bow, No

Third Voice

Oh! bless the gun, the net, the snare, the bow, No

In Moderate Time

lack of food or furs be ours to know With richest gifts be--

lack of food or furs be ours to know With richest gifts be--

lack of food or furs be ours to know With richest gifts be--

Largo *ral. dim sempre*

hold we haste to deck Thine Idol's neck, And round it humbly raise The

hold we haste to deck Thine Idol's neck, And round it humbly raise The

hold we haste to deck Thine Idol's neck, And round it humbly raise The

cres *ral.*

hymn of pray'r and praise.

hymn of pray'r and praise.

hymn of pray'r and praise.

dim *Ped* *rallentando*

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